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A quite exceptional Diaz, "Evening," shows stormy clouds gathering about a sinking sun. A Fromentin, "Harvest in Algiers," is unwontedly rich in color, being like a design for stained glass. Lerolle's quiet, umbrageous "Farm-yard," with two geese feeding, and a young girl carrying a pail, and his "Harvest Moon," with two girls travelling in the dusk, showed him plainly to be not an unworthy successor to Millet, without the latter's depth of sentiment, it is true, but with qualities of his own not to be despised.

An extremely fine Rousseau—a "Landscape"—was very badly placed, so that one had to put his head almost to the floor to see it. It shows two rocky hills, crested with trees, and a splendid sky full of motion.

Some uninteresting Tissots and a Munkacsy of no transcendent merit were stowed away in a small room off the main gallery. An example of Millais, which cannot be said to be up to what his reputation would lead one to expect of him, being loud in color and not very life-like in expression, is called "Une Grande Dame." Examples of Gérôme, Bouguereau, Lefebvre, Renouf and others, generally of fine quality, were also to be found.

Altogether Mr. Seney's new collection is worthy of his reputation as a connoisseur.

R. J.

A FRENCH ACCOUNT OF THE MORGAN SALE.

"WHEN Sir Thomas Kirby, the celebrated auctioneer, appeared, he was enthusiastically saluted with reiterated applause," writes M. Eudel, in his picturesque account

and others, bring it up to \$8900. "Come, a last effort to arrive at \$9000, said M. Kirby, fascinating his audience with a glance." And, thereupon, "M. Charles Crocker, the millionaire of the West, who has bought Billy, the manor of Hutchinson, known as the Château of Chatta-

nooga"—what all this may mean we do not pretend to say—gives the \$9000 and bears off the Corot. "But the nail of the evening" is Meissonier's "In the Library." It is a solemn moment when the "commissionnaires" come to place it on the easel. "The criers disseminate themselves in the room. The ladies let fall on their knees their catalogues covered with red morocco, and printed in letters of gold." And Meissonier's picture was knocked down for \$16,525 to Mr. Knoedler.

At the second "vacation," Sir Thomas becomes again plain "Auctioneer Kirby," and a Vibert goes "by somersaults of 200 and 300 dollars to \$12,500." At the third, M. Eudel remarks Mr. Huntington's little skullcap of black silk, and also that Mr. Harry Havemeyer, appearing "soucieux," rests

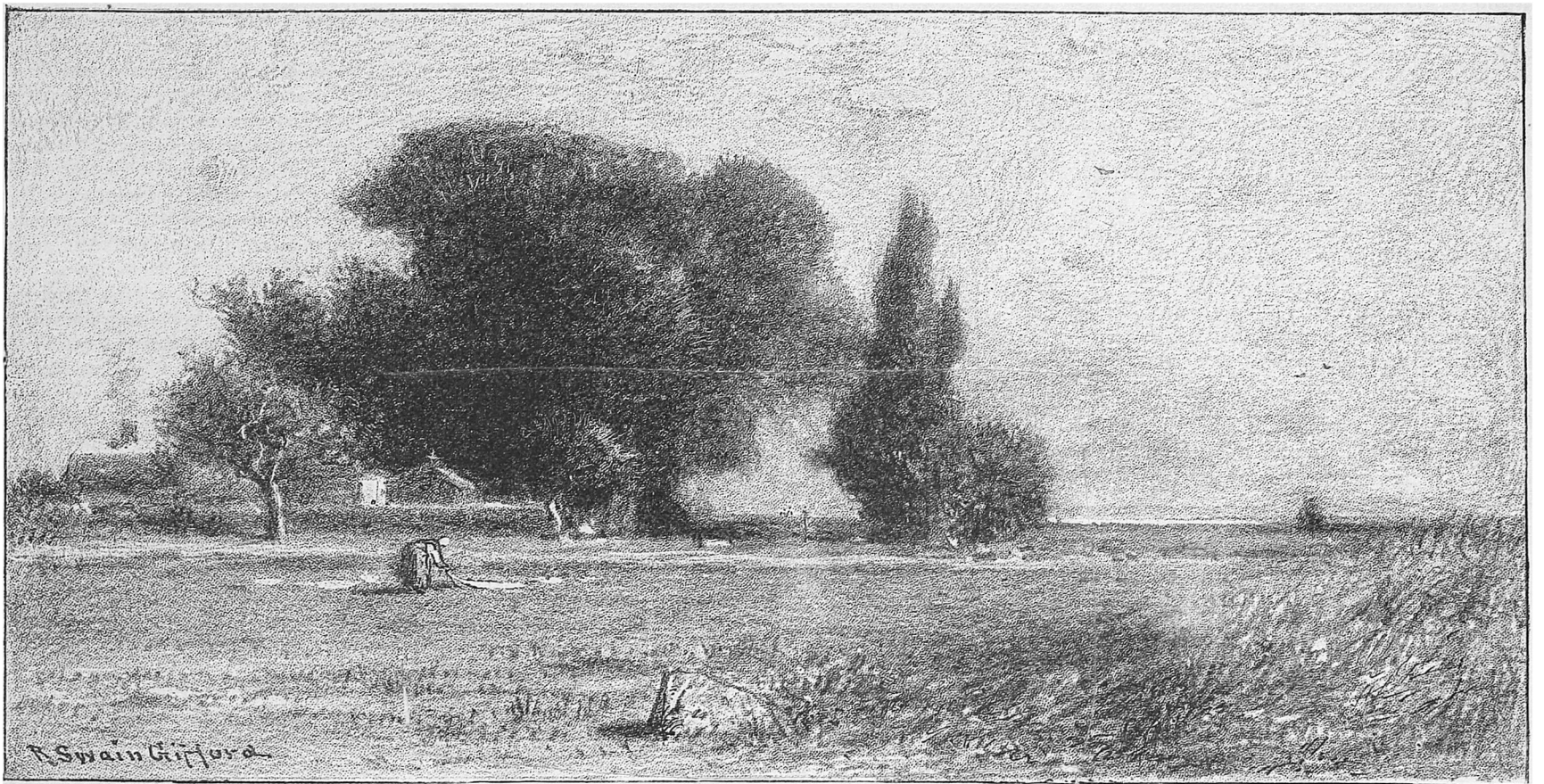
his hands and his chin on his cane. Mr. Avery thinks by a bid of \$20,000, "a bid fit to knock down an ox," to give his competitors for Breton's "Communiantes" a terrible blow. But after a few minutes of hesitation there is a volley of higher bids, and Mr. Avery's \$20,000 is left



"A STORY OF THE WAR." BY CHARLES DANFORTH.

DRAWN BY THE ARTIST FROM HIS PICTURE IN THE PARIS SALON, 1887.

of the Morgan sale. As M. Eudel, it appears, has the privilege of conferring knighthood, should he make his appearance in New York he would undoubtedly be enthusiastically saluted by scores of people who would like to prefix "Sir" to their names. After the "petit speech



LANDSCAPE. BY R. SWAIN GIFFORD.

DRAWN BY THE ARTIST FROM HIS PAINTING IN THE NEW YORK PRIZE FUND EXHIBITION. (SEE PAGE 9.)

WHEN you are disposed to criticise your own work adversely, you may safely trust yourself, for it shows that your conception is superior to your execution. When you are disposed to treat yourself to flattering criticisms, it is well to get the honest judgment of some person of practical art knowledge and experience.

d'usage," by Sir Thomas, M. Eudel notes that the first number, "The Signal," by Haquette, was sold to Mr. Henry Wilson "de Stock Échange," for \$575. Next comes a paysage of Corot, "qui décroche rapidement," 5000 dollars. Mr. John T. Martin, Mr. Harry Havemeyer, Mr. Knoedler, "the great dealer of New York,"

far in the rear. On goes the "battle of dollars," M. Kirby animating the contestants with a little speech now and then, until the "Communiantes" is sold for \$45,000. "Hip! hip! hurrah! All America, with accompaniment of dollars, chants the glory of French art. It is the highest bid that has ever been placed on the picture of

a living artist." (What will Mr. Eudel say, when he writes of Mr. Wanamaker's purchase of "The Christ before Pilate," for about \$100,000?)

"Painters of the Avenue de Villiers and the Boulevard des Batignolles, the future is yours. Courage! Stand to your easels and paint away with energy." Says M. Eudel, in conclusion, "In spite of the thirty per cent duty, the Americans will long have need of us to ornament their galleries."

Perhaps, meanwhile, we felicitate the fascinating Sir Thomas Kirby.

Art Notes and Hints.

FLOWERS to be used for studies should, as soon as cut, be put in a tight-closing vessel, and sprinkled with just enough water to keep up moisture. If a tin box, or vasculum, is not at hand, a high tin pail will answer the purpose. Flowers will keep much better in this way than by standing in the air with their stems in water. When they are to be grouped for a design, if the arrangement will allow of their being put in water, as each stem is immersed, reach the points of a pair of scissors down and cut off a bit of it; this renders the stems more capable of absorbing water than they are after being cut in the air, consequently the flowers and leaves will preserve their freshness much longer.



RUSKIN has said that "The worst danger by far to which a solitary student is exposed is that of liking things that he should not." It may take the solitary student longer than any other to free himself from this danger, but every student, especially now that there is so much art of the mushroom order on every side, must take care that his standard is correct. Until it is, he struggles vainly on without knowing where the difficulty lies. He is sensible of a want of skill perhaps, though he never suspects that the want of culture is far more serious. It takes time to assimilate what we learn; meanwhile it is necessary to work. Painting is one of the arts to which a refined civilization has accorded the highest place, and yet many will undertake it with no more reverence, no more idea of faithful devotion than they would expect to give to mere handicraft. These, however, are to be counted among the many who fail, not among the few who succeed.

AN objective knowledge of the principles of art may be sufficient for the ordinary observer, but the knowledge must become subjective if it is to be of practical use to the student.

OIL pictures, especially when freshly painted, should not be kept in the dark, as the oil in them has a tendency to grow darker when deprived of light. However, a picture that has suffered in this way can generally be restored to its proper tone by putting it for some time in sunlight to bleach. Should this not be sufficient, a solution of peroxide of hydrogen can be employed to hasten the bleaching process.

THE young art student who would get over the "pons asinorum," as speedily as possible, must avoid indulgence in a natural fancy for attending to details before general effects are secured; he must not scatter lights and shadows instead of massing them; and he must work without fear of near-sighted criticism.

MANY water-color painters make their sketches and studies for their pictures in oils, and recommend beginners to copy persistently from oil-paintings. There is this to be said for the exercise, that it leads to a stronger and bolder style than a water-colorist who had never attempted it would be apt to arrive at. If the models are well chosen, it also involves a good training in values, which are more fully rendered in oils than in water-colors, as a rule. The best models are artists' sketches after

nature, in which the tones are more frankly contrasted than in finished works. Preference should also be given to sketches in a rather light key, as they are more easily approached in water-color without losing the distinctive qualities of that method. For beginners, a sketch or study by one of our older artists who generally worked after a careful, step-by-step method, will be the best thing to copy. The preparation in grays and browns, which gives the form, the modelling, and most of the values of the picture, he may translate by his preparation in grisaille. Afterward, the coloration of the picture may be copied in successive light washes, imitating the glazes of the original, and a little opaque or semi-opaque color, reserved for the last, will give body and produce something of the effect of the impasto and the scumbled portions of the original. If the amateur can have a competent teacher, he will need very little of this sort of study; if obliged to work without instruction, he can hardly have too much of it; in any case, the method will be a useful one to remember if he should ever attempt original composition, for it lends itself to almost endless changes and corrections.

REGARDING the permanence of colors, in Henry Leidel, Jr.'s excellent hand-book on Landscape Painting, we are told: "No color is so permanent that nothing will alter it, and, on the other hand, none is so fugacious but that it will remain lasting under favorable circumstances. Genuine ultramarine which will endure for centuries under ordinary circumstances, may at once be destroyed by a drop of lemon-juice; and carmine, which is generally fugacious, will, when excluded from light and air, last fifty years or more. White lead will retain its freshness for ages in pure atmosphere, but is blackened by a few hours' exposure to foul air. It is therefore durability under the ordinary conditions of painting which entitles a color to the character of permanence."

THE roughness of pastel-paper, worn smooth in places by frequent rubbing, may be restored by rubbing it with flat pumice-stone, cuttle-fish or very fine sand-paper. If this treatment should wrinkle the paper, apply to the back a sponge dipped in alum-water and the wrinkles will disappear. The specially prepared pastel-paper cannot be treated this way.

FOR the training of the student John Collier strongly recommends the use of oil-colors in preference to water-colors. His chief reason is that the former admit of much the greater freedom of alteration, a most important point, as he says, for it is only by a process of continual correction that the learner can hope to advance. Moreover, the superior strength and brilliancy of oil pigments permit of a much closer imitation of nature than is possible with water-colors, to say nothing of the superior power of rendering texture with the former.

THE blackened pocket-mirror used by French artists (Claude Lorraine mirror), in sketching from nature, is a valuable aid to the amateur. It concentrates the reflections of objects and brings out the effect, so that looking in it you perceive much better the effect which your picture should have. It lowers the tones and reduces their number to something like what it is possible to copy. To half-close your eyes will do almost as well, but not quite. A glance at it before commencing work should be sufficient. It will not do to paint from, as it distorts and blackens everything seen in it.

CANVASES should be chosen of a grain corresponding with the dimensions of the proposed picture. For small sketches, panels are recommended. If one gets accustomed to working in two or three sizes, he can have in his studio as many frames, which will give him an opportunity to see his work framed and to finish it in that condition. This is well worth the cost of the frames.

THE sketching umbrella is a necessity to some; there are others who dispense with it without inconvenience. It is absolutely necessary to go as lightly laden as possible when sketching, as the least fatigue tells disastrously on one's work. Therefore, one should hesitate to take anything along that can be done without.

WORKING in the wet color is the most important of all processes to the modern water-colorist. [The reader will call to mind Mr. Ranger's admirable practical arti-

cle on the subject in The Art Amateur.] If the back of the paper, which for this purpose should be on a stretcher, is kept moist by frequent applications of a wet sponge, it may be carried on for hours and at leisure, but there are advantages, at times, in the rapid drying that necessitates quick work if much is to be done in the wet color. In this case, it is necessary to work not only quickly but with intense attention.

A WOODEN, and, above all, a walnut palette is the best. It should always be cleaned with the greatest care after using. It is therefore well, in the studio, to have two, so as to be able to transfer the pigments left over from one to the other, which insures each being entirely cleaned with turpentine in its turn. Many artists paint well with dirty palettes, but, for many reasons, it is a practice not to be recommended to beginners.

HINTS ON LANDSCAPE-PAINTING.

A MONTH seldom passes in which we are not asked by some modest amateur or timid beginner in art if it is possible to learn to paint landscape in oils without a regular course of instruction. Often a few sketches or studies on Academy board or canvas accompany the request for a judgment on a matter which evidently concerns not a few of our readers deeply. As a rule, these sketches show capacity, if not talent, and the love of nature—given which, all things are possible. But they also invariably betray the reason of their author's diffidence and hesitancy.

That is, in short, that he considers it necessary, or, at least, desirable, to reproduce all that he sees; as the more he loves and studies nature, the more he sees even in the smallest details. Nothing seems to him unimportant; he is unwilling to sacrifice anything; every tree in the distant woods, every leaf on the nearer trees, must, he thinks, be given. After a while he finds this to be impossible, and he learns from the first good painting that he sees how certain sorts of detail may be suggested. This he takes for a great discovery—the beginning and end of the mystery of art—and, whereas at first he proceeded entirely by rigid, though faulty drawing, he now eschews drawing and attempts to represent everything by scumbling and glazing and smudging. If he happens, during this stage, to see a really good sketch or study from nature, it looks to him brutally unfinished, if not wilfully false. He sees foreground-trees which, he knows, must have been covered with beautifully arranged leafage, treated as if they were roughly hewn out of some solid green substance, a few crumbling touches on the edges of the mass, at most, indicating their loose texture. The sky is, perhaps, as roughly painted as the rutted road in front; distant woods and fields are distinguished merely by their color; and, if a piece of water enters into the subject, it is painted as solidly as its banks, instead of being represented, as he would try to do, by transparent glazes. He may perceive that, in the sketch in question, the hills recede, the foreground comes forward, there is space between tree and tree and a great deal of it between the tops of the trees and the sky. But he is apt to be unsatisfied with it. Trees, hills, and clouds so treated do not agree with any definitions of them that he had ever read, heard, or formed for himself. They do not agree with his memories of them, which are mostly of textures and details; nor with his ideal of art, based on what he has read in books, which insist on fidelity in small matters, and on his uncultivated memory, and confused feelings. He therefore sticks to his glazing and scumbling and painful drawing, conceiving that if he does not produce a satisfactory result it is nowise the fault of his method.

It is necessary to take considerable pains to remove this impression, because it is generally hard to destroy, and while it remains no progress is possible. So far from it being requisite to reproduce in a picture the multitudinous detail of nature, the habit of regarding detail prevents our appreciation of the highest beauty in natural landscape. That is why botanists, and geologists, and farmers, and scientific and practical people, generally, take so little pleasure in natural scenery. They are interested in matters of detail; and, while it is true that these are often exquisitely beautiful in themselves, they do not constitute the landscape any more than the crystals of the marble constitute the statue or the temple. The kind of beauty with which the artist has to deal consists in the relations of important mass-